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# HERALDIC ILLUSTRATIONS



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## PREFACE.

In presenting the following account, I feel a necessity of entering into some explanation which may be considered as an apology, for men enjoying Arms have always been objects of envy, and therefore those writers who have endeavoured to please the public, have frequently aimed at reducing the nobility and landed classes to the common level, as nearly as possible. This they could only effect by withdrawing from them public opinion and general estimation ; and the manner in which Pope, Voltaire, and others have laboured to accomplish that end has not been without success, and has been executed with great art and ability. But the fact remains, nevertheless, that armour bearing men have always represented the sinews and brains of civilised lands heretofore—a class where personal honour and family pride has been the sole ambition since the days when William the Conqueror landed at Pevensey, upon the coast of Sussex, and burnt and scuttled his ships in the full belief that the courage and resolution of his handful of armigerous warriors was sufficient to conquer even an empire.



# Some Distinguished Armorial Bearings Described.

**CLEMENT.**—(Grant, Norfolk County.)

ARMS: Gules, three garbs argent within a bordure sable bezantee.

CREST: A lion passant argent guttee de sang.

MOTTO: “Dieu me conduise.”

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**BOARDMAN.**—(Granted to Wm. Boardman, of Farington House, Penwortham, Co. Lancs.)

ARMS: Gules, on a pile between two stags heads cabossed or, a stag's head cabossed of the field.

CREST: A stag's head erased gules, crusily and horned or.

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**ABERCROMBY.**—(Granted to Alexander Abercromby, Grand Falconer in Scotland, to Charles I.)

ARMS: Argent, a chevron gules, between three boars' heads erased azure.

CREST: A falcon ppr.

MOTTO: Over the Crest, “Petit alta.”

Below the Shield, “Mercy is my desire.”

SUPPORTERS: Two greyhounds argent, collared gules.

Titled members of this family have long possessed “Forglen House,” in Banffshire, a stately mansion on the left bank of the River Deveron, near Banff, and famous as the chief seat of Abercromby. The Royal Arms of Scotland appear over the doors of “Forglen,” being graven in stone immediately above the Abercromby Arms, and commemorate the fact that the early possessors of this fabric once held the honour of carrying the Braebennoch or Holy Banner in the Royal Army.

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**GREY.**—(Sir John Grey, Berwick, living 1372).

ARMS: Gules a lion rampant within a bordure engrailed argent, in the dexter chief point a mullet of the last.

CREST: A scaling ladder in bend sinister or, hooked and pointed sable.

MOTTO: “De bon vouloir servir le roy.” (To serve the King with good will.)

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**WILDER.**—(Nunhide, Purley Hall, Co. Berks., descended from Nicholas Wilder, Temp. Henry VII.)

ARMS: Gules from a fess or, charged with two barrulets azure, a demi lion rampant, issuant of the second.

CREST: A savage's head affrontee, couped at the shoulders, the temples entwined with woodbine, all ppr.

MOTTO: “Virtuti mœnia cedant.”



HERALDRY is a science which owes its origin principally to the Tournament—since which period the virtues of the warrior or philosopher have been distinguished by grants of emblematical devices as badges of honour and so recorded by the Heralds.

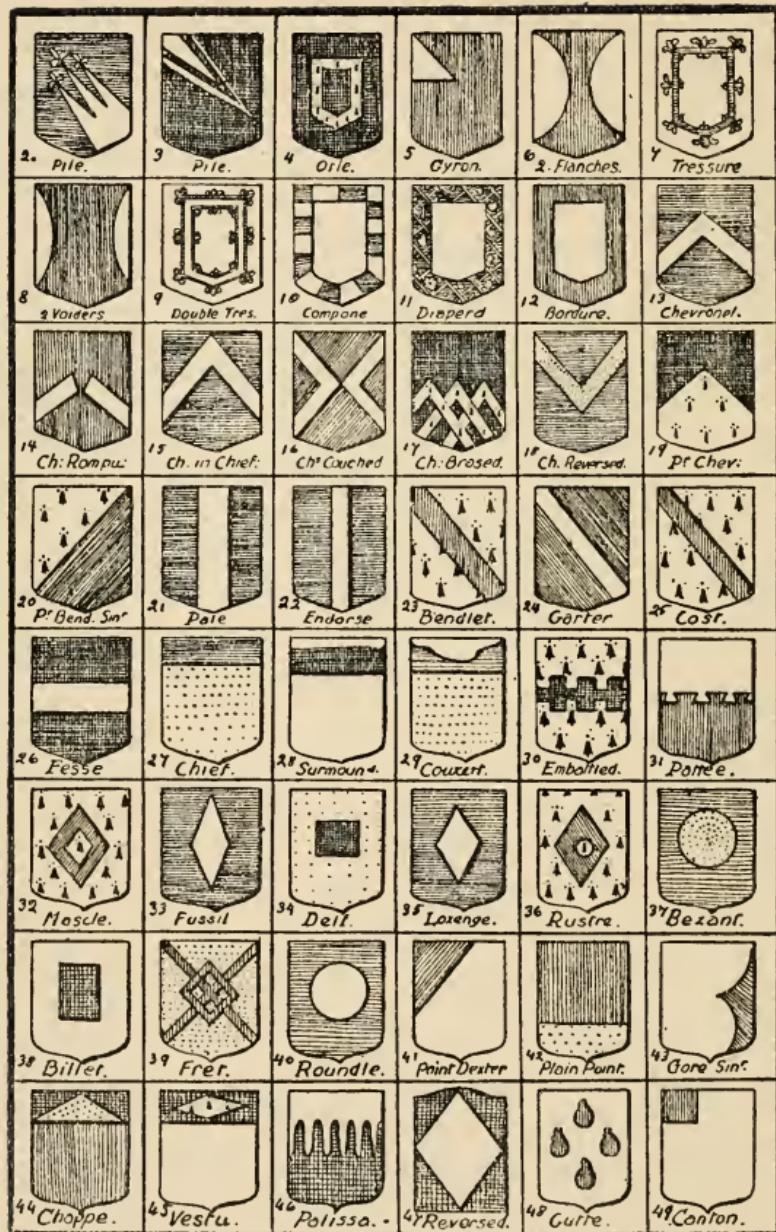
The affinity many armorials have to the names of their bearers was in many instances purposely intended by the heralds, who frequently designed them to hold that allusion, as also from different heroic exploits or other achievements, which were thereby perpetuated.

A Tournament or Joust was one of the most honourable exploits in which persons of distinction could be engaged, and a Coat-of-Arms was, with but few exceptions, allowed only to those who had been at Tournament, or gained some repute in feats of Arms. It was the custom of those who engaged in these combats to wear complete military equipage with arms on their shields and surcoats and caparisons on their horses.. Before them rode the esquires carrying tilting spears and helmets to be worn at the exercises adorned with wreaths or torses of silk upon which the Crest was fastened.

As a Knight came near the barrier when the Joust was to be held, trumpets announced his approach while Heralds received his name, armorial bearings and other proofs of nobility.

Next followed the introduction of the combatants, who, mounted on their ablest horses, paid due respect to their sovereign, noblemen, esquires and ladies; then taking their several stations, and at the sound of a trumpet both at the same moment couched their lances, spurred their horses, and galloped fiercely to the attack. If neither party received any damage they then usually ran three heats, which was accounted very honourable, but if either of them was beaten off his horse, lost his lance, or any piece of armour, or hurt his adversary's horse, he was disgraced.

From Tournament therefore rose the science of modern heraldry, the divisions of the shields being taken from the



dress used at these exercises, which were often of two colours or tinctures divided in pale, bend, fess, or otherwise; counter-changed into quarterings with a great variety of those figures which were borne during the combat; all of which were placed within the shield, as a representation, now called an achievement or a complete armorial bearing.

## THE SHIELD.

The Carthaginians made their shields of gold, the Romans of silver, and the Numidians of elephants' hides, who, as well as other nations, held them in such repute and honour, that those who lost or alienated them, were punished with the same severity as one running away from his colours. The Roman triumph was the highest honour that could be granted to their generals to encourage them to serve their country. They were mounted on a chariot gilt with gold, adorned with precious stones; themselves dressed in complete armour, holding in their hand a general's staff on their thigh, and a triumphal crown or garland on their head: the chariot drawn by the finest horses that could be had, and sometimes lions, like that of Marc Antony; or by elephants, as that of Pompey when he triumphed over Africa.

The shield is of chief importance in heraldry, and in the main consists of a coloured surface or background upon which are figured those devices which make up the Coat-of-Arms. Nowadays its shape is of no material difference, except as used by ladies. The various parts of the surface of a shield are technically described as follows (Fig. 150):—

- A = The dexter or right hand chief.
- B = The middle chief.
- C = The sinister or left hand chief.
- D = Honour point.
- E = Fess point.
- F = Navel point.
- G = Dexter base.
- H = Middle base.
- I = Sinister base.



Fig. 50.

### MARKS OF DIFFERENCE,

*Or those figures on a Coat-of-Arms which distinguish the seniority of the divers houses. Their use, however, is in no manner compulsory.*

- Fig. 160. The label of the first son of the first house.
- Fig. 161. Crescent, second son.
- Fig. 162. Mullet, third son.
- Fig. 163. Martlet, fourth son.
- Fig. 164. Annulet, fifth son.
- Fig. 52. Fleur-de-lis, sixth son.
- Fig. 140. Rose, seventh son.
- Fig. 89. Cross moline, eighth son.
- Fig. 165. Double quartrefoil for ninth or more sons.



Fig. 51.

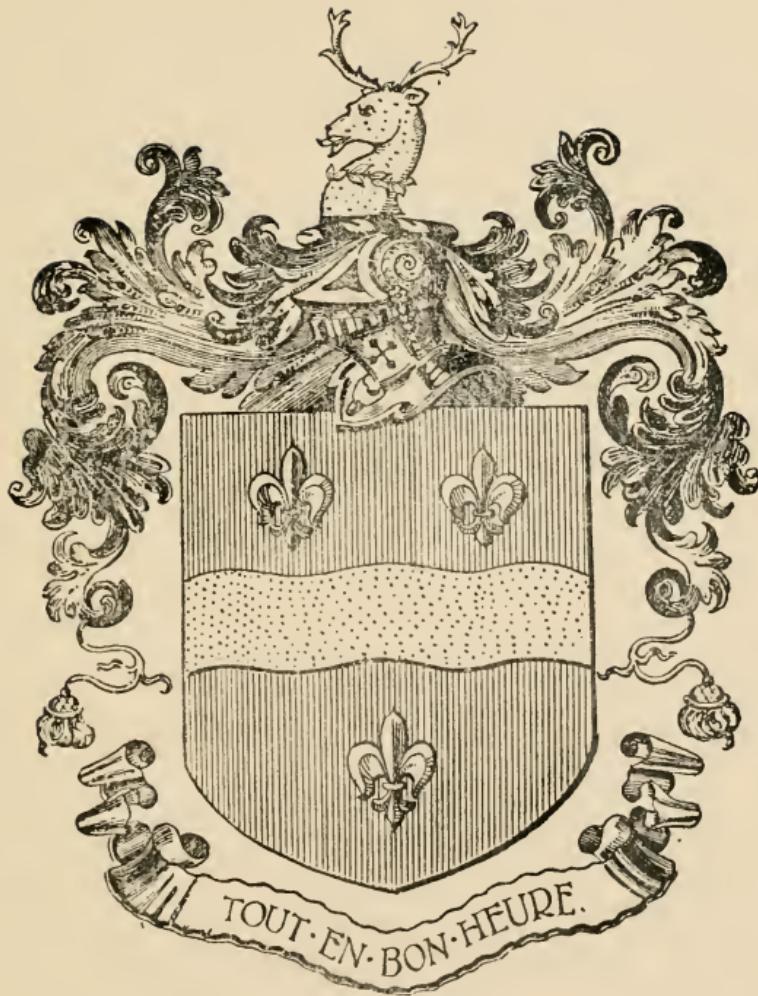


Fig. 52.



# LIVERIES.

## HOW THEY ARE CHOSEN.

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The general practice for choice of livery, whether *dress* or *undress* (and as it also applies to *carriage adornment*) knows no law, except that the same is quite universally determined by the colours of the *wreath*, or what is more easily understood as those colours which make up the twisted cloth or base upon which rests the family crest.

The wreath is usually of those two colours which predominate in the shield, that is, alternately a metal and colour. For instance :

If the colour which chiefly predominates in the shield be *azure*, blue would be used in either *dress* or *undress* livery.

*Argent*, would be white.

*Gules*,—a claret colour, and not red, for such is the prerogative of royalty only.

*Or*,—yellow.

*Purpure*,—purple.

*Sable*,—black.

*Vert*,—green.

*Ermine*, *Erminites*, *Ermines* and *Pean*,—white.

*Erminois*,—gold.

*Vair*, or *potent*,—blue and white.

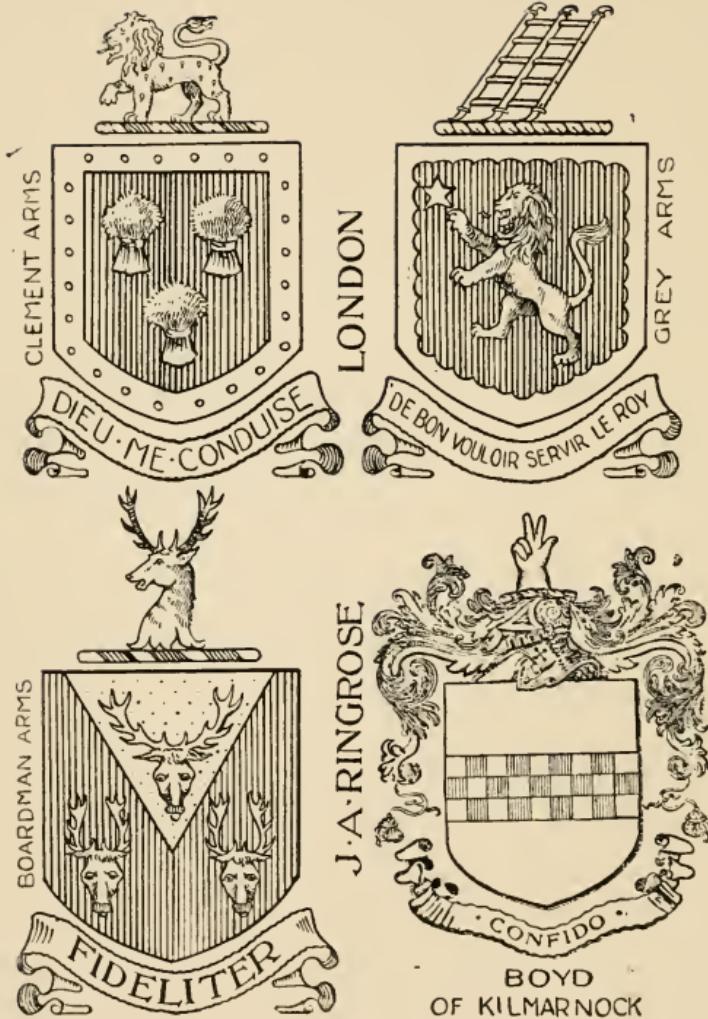


Fig. 190.

Fig. 192.

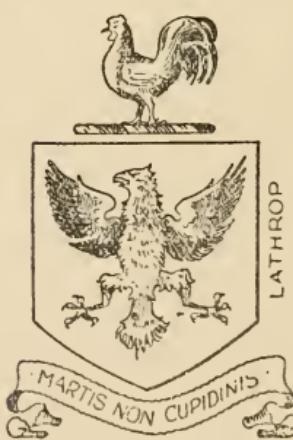
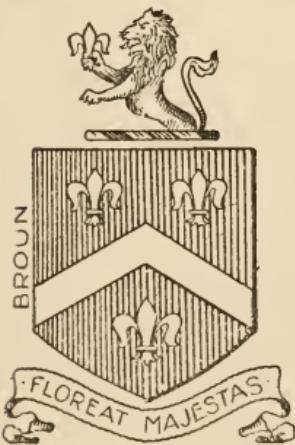
Fig. 191.

Fig. 193.

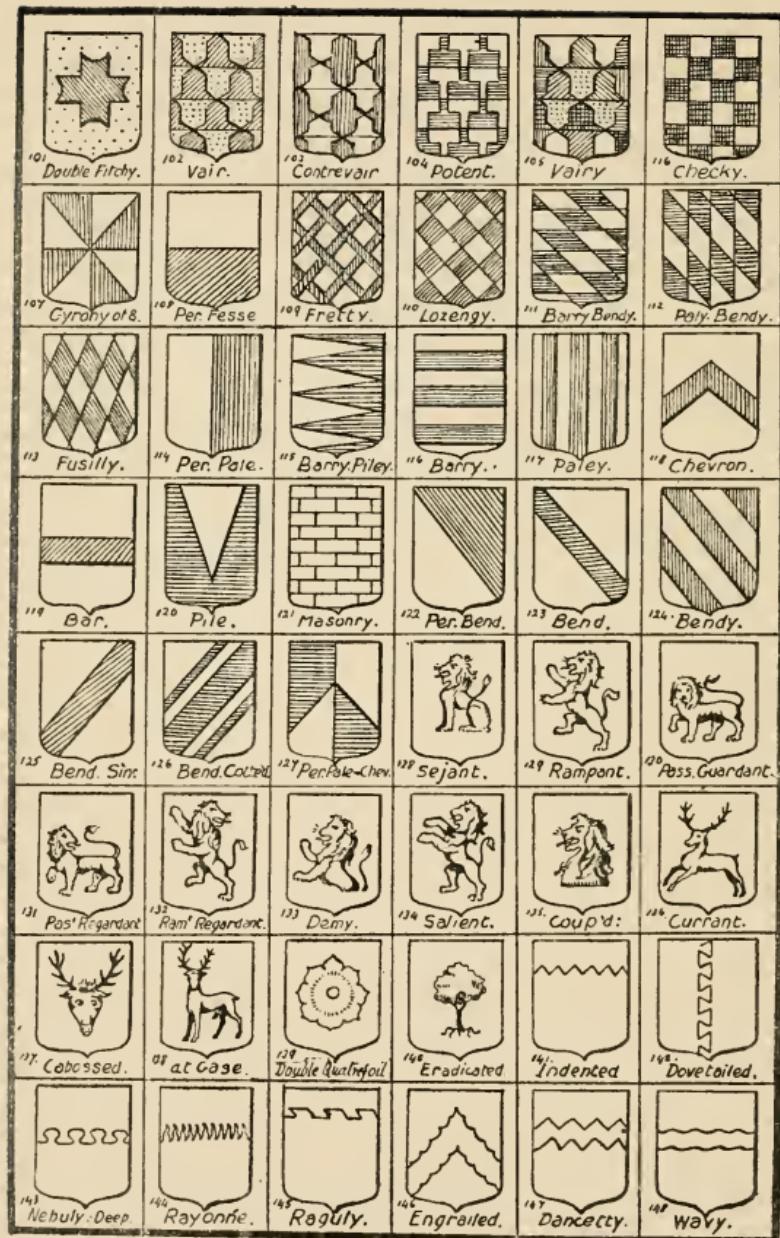








A considerable part of all topographical sketches necessarily consists of details which are little calculated to afford amusement to the general reader. Of the habitations of the ancient Britons no trace is left, and it may be fairly admitted that that rude though independent race were content with simple structures. The cromlech, the logan stones, rock basins, foundation circles, and what are supposed to be rock idols are adduced by many antiquaries as unquestionable proof that the Druids abounded, and that in principal force in Devonshire. Much information is obtained respecting them from ancient and authentic writers, who had the best means of inquiry, and although the greater part of their descriptions relate to the Continent, they are not less applicable to Britain. This we learn from Cæsar, so it might seem Druidism in Britain was the parent stock. In its origin this religion was pure, inculcating the belief of one God, but by degrees, in the course of many ages, it had accumulated a hideous mass of corruption, until in the time of the Romans it had degenerated into the most extravagant and cruel superstition. They were extremely lavish of human blood—criminals, captives and strangers being alike slain at their sacrifices, and their own disciples were put to death without mercy if wilfully tardy in coming to their assemblies. “The more precious the victim, the more acceptable to the Gods,” was one of their maxims; hence princes and even their children were sacrificed on special occasions. This death was inflicted by a variety of modes, some being shot with arrows, others were crucified in their temples, some impaled and others offered up as burnt sacrifices. During this horrid ceremony trumpets were sounded without intermission to drown the cries of the victims. Intemperance in drinking generally closed the scene, and the altar was always consecrated afresh by strewing oak leaves upon it. Such was Devonshire in its early days, a district we now know as one of the largest counties, with the exception of Yorkshire, and also one of the most important, for here grand and beautiful scenery chiefly abounds; while its antiquities and



seats of the nobility and gentry, so common to this great district, have supplied materials for the operation of the arts, not less than the topographer and historian. The climate at this end of our island is so highly celebrated for its mildness and salubrious qualities that it is not unusual for invalids to retire there for the recovery of their health. According to Camden, “*Darmonii*” is the name given by Solinus to its original inhabitants, or a name which signifies to the ancient Phoenicians “hills of tin.” Here, if nowhere else, may we justly boast our superiority over every other state in Europe, in the grand display of county seats, presenting a succession of variety in the architectural embellishment, and surrounded by a landscape smiling with cultivation.

Here the Romans landed and first introduced a refinement in manners and customs wherever their dominion extended; our ancestors abandoned their cave-like dwellings, and rapidly acquired a regular, ornamental, and durable style of architecture; and the numerous and complete vestiges of tesselated pavements, baths, etcetera, at different times discovered, sufficiently prove that every convenience and elegant embellishment was in use by that refined people during the extent of their power here, and it must have been possessed by the incorporated Roman-Britons, who remained after the calling back of the legions in order to defend the heart of the empire.

By the Norman Conquest we were placed in a far better situation, receiving from Normandy the arts which that enlightened people had for centuries cultivated. They were a nation fond of state and military splendour, and with the introduction of the Feudal system, a castle became necessary to every large estate, in the construction of which defence was the principal object aimed at. The crumbling ruins of these fortresses—that mighty effort of human power—illustrate the instability of the work of man. Time, in its relentless course, spares not the lofty tower or the embattled fort, and under its withering touch the pride and pageantry of

kings are but as nothing. Of all the massive structures of the age of chivalry, how few vestiges remain, and these, moulder-  
ing day by day, attest more forcibly than even utter destruc-  
tion, the insignificance of earthly objects.

Grand is the contrasted, the undying beauty of the works of God! The same azure sky, whose sunbeams fell on gallant knights within their battled towers six and more centuries ago, still enlivens with its bright reflection, lovely landscapes and hills, while cool streams flow on as of old through their deep trench of solid rock, chalk, or clay, and the eye can yet dwell on the same impressive scenery that first attracted to each particular spot the several leaders there settled. Next to the enduring pre-eminence of nature, that which has the most lasting existence in connection with the feudal castle, is the halo that the achievements of successive possessors shed around its tottering ruins ; and in this respect few memorials of the past can vie with them.

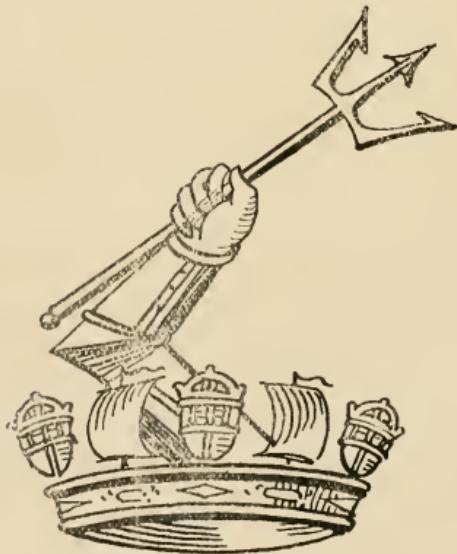


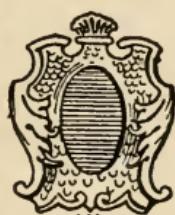
Fig. 149.

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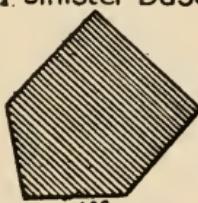
- A. Dexter Chief.  
 B. Precise Middle Ch.  
 C. Sinister Chief.  
 D. Honour Point.



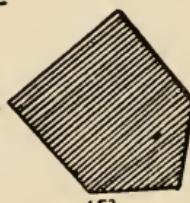
- E. Fesse Point.  
 F. Nombril.  
 C. Dexter Base.  
 H. Exact Mid: Base.  
 I. Sinister Base



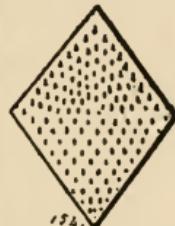
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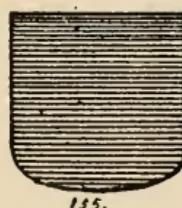
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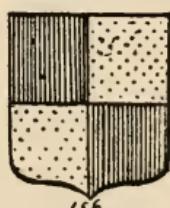
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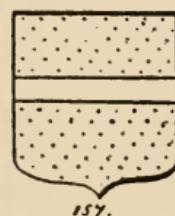
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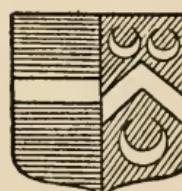
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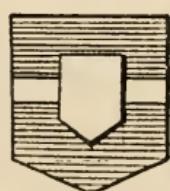
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158.



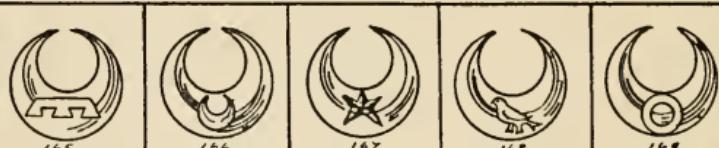
159.

## DISTINCTIONS of HOUSES

### FIRST HOUSE



### SECOND HOUSE



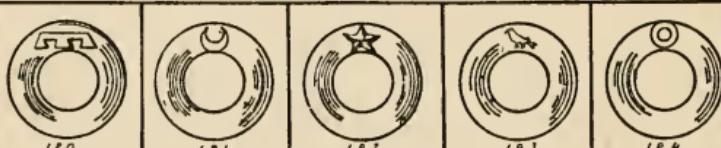
### THIRD HOUSE



### FOURTH HOUSE



### FIFTH HOUSE



### SIXTH HOUSE





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